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CHILDREN'S DAY IMPOSING MEET

Big Audience Sees Calvary Baptist Sunday School Program.

DR. DURKEE TALKS

Church Garlanded in Floral Decorations in Honor Of Exercises.

Children's Day was celebrated by Calvary Baptist Sunday School yesterday morning before an audience that crowded the church auditorium. The floral decorations were attractively arranged, and as a special feature lattice-work gates were erected at the entrance to the aisles through which the children marched before being seated.

Dr. J. Stanley Durkee, president of Howard University, made a short address to the children. Prayer was offered by Prof. Louis B. Bliss, and an offertory violin solo was played by Nathaniel B. Chase. Nathan S. Faucett, superintendent of the school, also participated in the program.

The Court of Honor.

The court of honor was composed of Margaret E. Bookers, Kathryn Brown, Frances Cureton, Clara Dalphin, Janis Dawson, Mildred Ellis, Christine Fassett, Marion Fretwell, Hazel George, Anna Goodell, Elizabeth Hardesty, Bernice Herndon, Roberta Hopkins, Nan Lipscomb, Nell McClure, Mildred McLeod, Marjorie Mothershead, Erma Mussina, Gladys Myers, Florence Partello, Dorothy Patterson, Dorothy R. Shaw, Helen Stoutameyer, Ethel Thack, Elsie Van Horn, Helen Wilson and Helen Wyse.

Many Other Selections.

In addition to the part taken by the various classes, selections were given by Frank T. Headley, Elizabeth Hilda Jones, Ann Carpenter, Ruth Carpenter, Stewart Smith, Joseph Sisson, Virginia Bibb, Bobbie Zorfas, Margaret Clayton, Dick Buckingham, James Baker, James Councillor, Gardner Brooks, Betsy Evans, Julia Neff, Wilbur Gooch, Margaret Hammond, George Devor, Edna May, William Tribble, Neal Bragaw, Doris Brigham, Marjorie Allen, George B. Fraser, Jr., Randall Adams, Arthur Stewart, Grace Wilkins, Wood Thomas, Polly Leake, Margaret Marklin, Jack Alquist, Gilbert Feeleyer, Margaret Hammond, Abraham, George Sanderlin, Helen Sanderlin, Miriam Price, John F. Marquis, Floyd Ormsby, Harold McNeil, James Mercer and Virginia Cureton. Louis A. Potter, Jr., was at the organ.

Grain Exports in Boston Hit.

Boston, June 20.—A serious situation exists in the Boston export trade, especially pronounced as regards movement of grain through this port. Today there was not a bushel of export grain in any of the three elevators here, and not a bushel on the way. In view of the situation the Grain Board of the Chamber of Commerce has appointed a special committee to take action.

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SUNDAY THEATER OPENINGS

Poli—"The House Without Children."

Another big picture week at the Poli house has opened last night with "The House Without Children" as the topic of the week.

This week's show is a human interest drama pure and simple. The photograph was written by Robert McLaughlin, and is one of the most powerful appeals which can be made to the heart.

The large audience in the big Pennsylvania avenue house last night heartily appreciated the play and voted it one of the best ever seen in this city.

The plot of the picture is laid around the title, and deals with a "house without children" and the sadness attendant on such a calamity. Finally it is shown what joy a child brings to human hearts and how the management was practically forced to continue the run for another week, ending next Saturday night.

Garrick—Garrick Players in "Parlor, Bedroom and Bath."

The Garrick Players began their second week's presentation of "Parlor, Bedroom and Bath" at the Garrick last night. This farce, by C. W. Bell and Mark Swan, has met with such overwhelming popularity at the Garrick during the past week that the management was practically forced to continue the run for another week, ending next Saturday night.

The Court of Honor.

The court of honor was composed of Margaret E. Bookers, Kathryn Brown, Frances Cureton, Clara Dalphin, Janis Dawson, Mildred Ellis, Christine Fassett, Marion Fretwell, Hazel George, Anna Goodell, Elizabeth Hardesty, Bernice Herndon, Roberta Hopkins, Nan Lipscomb, Nell McClure, Mildred McLeod, Marjorie Mothershead, Erma Mussina, Gladys Myers, Florence Partello, Dorothy Patterson, Dorothy R. Shaw, Helen Stoutameyer, Ethel Thack, Elsie Van Horn, Helen Wilson and Helen Wyse.

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type, with suspense developed to the nth power and thrills plentiful. Romance, adventure, and exciting situations follow each other in rapid succession.

The story concerns two sisters of opposite types who are separated in youth and in later life are fated to oppose each other. Bertha, the blonde, later to be known as "The Yellow Typhoon," is a girl who, after a naval engineer, deserts him in Paris, goes to the Orient, and becomes known as a notorious courtesan under the title mentioned.

Hilda, the brunette, is a Secret Service agent. Robert Halliwell, an anti-submarine invention. Hilda is sent to guard him when he takes the plans to Washington. Bertha, with her paramour, Karl Lyngard, arrives in Manila. They raid Halliwell's house and kill him, and kills him. But the plans are in the possession of Lieut. Commander Mathison, who starts with them for Washington. Hilda sails on the same ship as do the conspirators. Mathison does not wholly trust Hilda on account of her resemblance to the blond woman, but is convinced of her sincerity later. At San Francisco the plotters make a final attempt to rob Mathison in his hotel room, but are frustrated by Hilda. The police arrive and in the fight which follows Karl and Bertha are killed. Mathison and Hilda deliver the plans to Washington and are united.

The Rialto Symphony Orchestra.

under the conductorship of Daniel Bressler, as announced for the first time, with a musical setting which fits the presentation perfectly and at the same time charms the musical sense of the listener. The overture for the week, selections from "The Midway," is not only perfectly rendered but also exceptionally popular. Short subjects of unusual merit close the bill.

Loew's Palace—Wallace Reid in "Sick Abed."

There is less plot than there is laughter to "Sick Abed," the latest screen production that brings Wallace Reid to the fascinating juvenile star, to the screen of Loew's Palace this week, but yesterday's audiences can testify that what "Sick Abed" may lack in the form of consistently developed drama, it quite makes up in its impish hilarity.

When one considers that "Sick Abed," the featured attraction, is coupled in the projection with Mack Sennett's latest celluloid scream, "By Golly," little imagination is required to reach the conclusion that the Loew's Palace program of the week dedicated solely to merriment and laughter.

This latest Reid picture does not deserve a title like "Sick Abed."

As a matter of strict fact "Sick Abed" is hardly any title at all for a merry-making of this sort. It might so much better be called "Goodnight, Nurse," and Director Gannon, of the Palace Symphony Orchestra, sounds the very keynote of the picture itself in a revival of that lyric title of yesterday:

"I don't want to get well; I'm in love with a beautiful nurse!"

That's the story in essence. The handsome Wallace appears as the next friend of a gentleman who is a social climber; the father of an adventure with a fair young woman at a roadside by a wife who secretly pines toward her husband's friend, Wallace.

There is a threat of a divorce action and Wallace's friend is in danger of being summoned by his wife as the star witness. In desperation, the friend takes to a hospital shamming illness, but one good look at his trained nurse gives him the age-old trouble of love.

The wife who threatens to divorce her husband is quite dismayed at the turn of affairs with her husband's young friend, and seeing the friend head over heels in love with the nurse, she decides to forgive her husband and let his friend go ahead and marry his nurse. What happens to Wallace before that end is attained is too long a story to tell here, but with Wallace as the patient and Bebe Daniels as the nurse, one can imagine the romantic climax that develops from their meeting.

Words fail to picture the hilarity of Mr. Sennett's newest piece of foolery, called "By Golly," and the rest of the program includes a novel overture selection by the Palace Symphony Orchestra, in a "Bird Store" (Lake); a scenic reel, a Mutt and Jeff cartoon; the news pictures, "Topical Tapes" and others features.

The picture is a comedy of the logical, laugh center of the week.

CRANDALL'S—Rebecca of Sunnybrook Farm.

After all, Mary Pickford has no equal in the screen in the sympathetic depiction of the quaint, pathetic and pathetic pleasures of orphaned young girlhood. Here is a sure command of the pantomimic tricks that strike quickest to the heart of the audience. The well-strated again yesterday at Crandall's Theater where the most famous of the screen's brilliant young stars achieves a new success in a new edition of her most popular role, "Rebecca of Sunnybrook Farm."

In this delightful version of Kate Douglas Wiggin's widely-read story, Mary Pickford is called upon to portray a character that is wholly within her interpretative powers. Rebecca manifested the same appealing qualities even under the most adverse circumstances that her impersonator on the silver sheet has repeatedly proved to be her own nature's reactions to the same elements.

In the star's support, Eugene O'Brien recognized as one of the most capable leading men on the American stage, does the best work he has ever contributed to shadow drama.

The bill for the first two days of the week is completed by a varied list of abbreviated camera subjects and appropriate musical accompaniment.

Loew's Columbia—Dorothy Gish in "Remodeling a Husband."

Dorothy Gish, that impish young hellion of the celluloid, comes to Loew's Columbia Theater for the first four days of this week in her latest antidote for the weather and the cost of living. It's entitled "Remodeling Her Husband" and it not only serves to bring Miss Gish, the star singer, into the limelight as a new directorial luminary of the celluloid but it also introduces to photoplay devotees Miss Gish's new leading man, James Rennie, seen in his first role, not long ago opposite Miss Ruth Chatterton in "The Merrie Month of May."

"Remodeling Her Husband" also brings into prominence a new screen star, Dorothy Carter, who gives the screen her first effort in this new farce for the "little disturber" of Griffith's "Hearts of the World." Mr. Rennie, it is evident,

will score as heavily with photoplay enthusiasts as he has on the stage; Miss Lillian Gish will find a dozen metaphors ready for her any time she is ready to give up acting and Miss Carter, it would appear, will be the author of many more screen stories.

This newest Gish picture draws its chief inspiration from its ability to furnish the star with material that brings out the rich vein of farce-comedy incorporated in that young woman's personality. It is the story of a girl who disregards the advice of her friends and marries a male flirt. The wedding breakfast is hardly cold before he has been mixed up in two affairs in rapid succession, after which (Miss Gish) steps in with a course of sprouts that thoroughly heals the gentleman's sentimental though misguided tendencies.

By way of novelty and spice, the Columbia offers a splendid array of added musical and photoplay program hits.

Moore's Garden—"The Sea Wolf."

All the red-blooded adventure that Jack London put into his famous novel, "The Sea Wolf," has been retained in the screen version, which opened a week's engagement yesterday at Moore's Garden Theater with Noah Berry in the stellar role. In addition, the spectacular scenes which feature the story have been portrayed on the screen with a gripping vividness that the printed page could never hope to attain. The ramming of a ferryboat by a whaling schooner in the fog in San Francisco Bay, the beaching of the schooner in a gale, the fight between "Wolf" Larsen and his maddened crew, the escape through the storm in an open boat, and the rescue by a revenue cutter are all there, no point of romance or adventure being overlooked. The book is certainly brought to life if such is possible.

The central figure in the picture is "Wolf" Larsen, brute and seafaring schooner. He rules with a hand of iron, dominating his crew by sheer physical strength and brute force. Yet at heart he is a philosopher, ready to prove with skillful argument that "might makes right." A rich idler and a beautiful girl, picked up by the schooner after a crash on a rocky island, come into contact with "Wolf," and their strange and terrible adventures while under his domination form the plot of the story.

Noah Berry makes an ideal "Wolf," both physically and by reason of his undoubted talent as a character actor. Tom Forman and Mabel Julienne Scott do excellent work as the two young women who laugh at all through the performance in his depiction of the sad-eyed "sea cook."

Scenically the production is all that could be asked for essentially a spectacle, such views predominate. The production also lends itself to unusual musical effects and in this particular the Garden Orchestra, under the direction of Claude V. Burrows, is well found wanting. Auxiliary features show careful selection.

Moore's Strand—Double Bill.

No presentation made at Moore's Strand Theater this season seems to have created more popular interest and enthusiasm than the double bill consisting of "Ideal," lady champion swimmer and diver of the world who appears in person in a spectacular aquatic exhibition and as the attraction, Mary Miles Minter in her latest Reelart production "Nurse Marjorie," which, together with the amateur contests held nightly, were all continued for a two-week engagement beginning yesterday.

"Ideal," the headline feature of the bill, is a treat to behold both in and out of the water, her exhibition of fancy swimming and diving in the great specially constructed tank which occupies the greater part of the Strand stage, bringing forth continuous applause from yesterday's capacity audience.

The amateur contests were not held yesterday due to the day being Sunday. Mary Miles Minter in rael Zangwill's "Nurse Marjorie," is a happy combination of star and story.

CRANDALL'S Knickerbocker—"Blind Youth."

Those numerous amusement-seekers who yesterday availed themselves of the many superlative features comprising the early-week bill at Crandall's Knickerbocker Theater enjoyed what amounted to a personal visit to one of the gayest spots on the Pacific Coast. The scenes of Snub Pollard's latest camera comedy, "All in a Day," presented as the chief supplementary offering of the bill arranged for yesterday and today, are laid in and about Venice, Cal., a beach pleasure place that abounds in the constituents of uncured hilarity that have made it known from coast to coast.

Other effective subsidiary features of the bill were found in the issue of the new release, "The Little Cottage," for the first time yesterday, and in the added camera subjects that rounded out an especially diverting program.

The place of resistance of the attractions assembled for yesterday and today is National Pictures' exceptionally well-adapted pictorialization of "Blind Youth," the sensational stage success by Lou Tellegen and Willard Mack, in which the principal roles are faultlessly played by Walter McGrail, Leatrice Joy, Colin Kenny, Clara Horton, Joseph Swickard, Ora Carewe, and others of note.

Glen Echo Park.

Near-winter weather and threatening showers yesterday served